June – July 2011

CONTENTS

In the Albert
1  Why Chinglish?
2  David Henry Hwang: Enduring, Engaging and Evolving
5  A Conversation with Playwright David Henry Hwang
8  Chinglish Decoded: How We Lose Things in Translation
10 The Challenges of Chinglish

At the Goodman
11  Looking Ahead: Goodman Theatre and the Future
14  Celebrating a Decade on Dearborn!

In the Wings
16  A First-Hand Account: Cindy Bandle Young Critics
17  The Playwrights Unit Takes the Stage
Yellow Face at Silk Road Theatre Project

Scene at the Goodman
18  Opening Night: El Nogalar
Opening Night: Stage Kiss
One Enchanted Gala with Matthew Morrison

Off Stage
19  A Leading Lady of the Arts: Remembering Joan Freehling
Women’s Night 2011
20  Remembering a Visionary: Ruth Dunbar Davee
Keep it Simple Spotlight: Back to the Basics
A Premier Preview

For Subscribers
21  Calendar
FROM THE ARTISTIC DIRECTOR

Why Chinglish?

Few plays in recent years have delighted me as much as David Henry Hwang’s Chinglish, and few plays are, I believe, as relevant to the world in which we now live. On the surface, Chinglish is a hilarious examination of the unpredictable complications that ensue when an ordinary American businessman, despite his self-professed cultural ignorance, seeks to expand his market by forging a relationship with government officials in the city of Guiyang, China. Although he is shepherded by an Australian entrepreneur with decades of experience in such alliances, he soon finds that the complexities of such a venture far outstrip the expected differences in language, customs and manners—and that the attempt to connect with a different culture can call into question even the most basic assumptions of human conduct. David explores this complex situation with incredible humor and insight, challenging each of us to examine our own ideas about what comprises our identities, both individual and cultural.

This world-premiere production of Chinglish also marks the Goodman debut of one of the most extraordinary writers now working in the American theater. Although perhaps best known for his Tony Award-winning play M. Butterfly, David Henry Hwang has distinguished himself in a variety of theatrical forms, including musical theater (he and I collaborated on the Broadway musical Aida over a decade ago), opera and film. Widely considered the dean of Asian American playwrights, he uses his explorations of the Asian experience in America to examine deeper questions concerning cultural evolution, the fluidity of personal identity and the changing face of Americanism in a global society. (One of his most eloquent works, the semi-autobiographical Yellow Face, will run concurrently with Chinglish at the neighboring Silk Road Theatre Project, in a Goodman co-production directed by Associate Producer Steve Scott.) Critic Frank Rich has written that “David Henry Hwang’s art has illuminated and anticipated our ongoing national story with a sensibility unlike any other in the American theater,” an assessment with which I heartily agree. I am thrilled and honored to be able to bring David’s unique voice to the Goodman, and to welcome his frequent collaborator, the gifted director Leigh Silverman.

Chinglish brings to a close a season that I’m extremely proud of. Beginning with Mary Zimmerman’s astonishing new adaptation of the musical classic Candide (which since has been greeted rapturously by critics and audiences in Washington, DC) and my own reinvestigation of Chekhov’s masterwork, The Seagull, we have brought to our stages premiere works by a variety of remarkable writers, including Regina Taylor, Sarah Ruhl, Yasmina Reza, Tanya Saracho and Thomas Bradshaw. It has been a particularly satisfying way to celebrate our 10th anniversary on Dearborn Street—and to explore, through myriad dramatic styles and voices, the power of the theater to entertain, provoke, reassure and enlighten.

Robert Falls
Artistic Director
With a career spanning more than 30 years and a canon that incorporates an array of genres, David Henry Hwang is among the luminaries of the contemporary American theater. His first success, FOB, opened in 1980 at The Public Theater in New York, only a year after Hwang graduated from Stanford University. The play earned critical praise and the young playwright his first Obie Award. It tells the story of a Chinese immigrant’s relationship with two Chinese Americans and, like much of Hwang’s work, explores the ways culture, ethnicity and circumstance mold personal identity.

This interest in the shaping of identity stems from Hwang’s experience growing up as the son of Chinese evangelical Christians in Southern California. He describes the ideologies he learned during his childhood as “Chinese ancestor worship dressed up in Christian drag.” It was only when he began writing in college that Hwang realized the profound effect this blending of cultures had on his development. Studying with playwrights Sam Shepard and Maria Irene Fornés, he learned to let his “unconscious take over” and began to author plays that asked questions he never knew he had.

In FOB (an epithet derived from “fresh off the boat”), Hwang poses difficult questions about assimilation and cultural allegiance while achieving a stunning fusion of Western realism and Chinese myth. He was still finishing college when the play was accepted into the National Playwrights Conference of the Eugene O’Neill Theater Center, and it soon attracted the attention of producer Joseph Papp. Its success off Broadway led to another work produced at The Public Theater, The Dance and the Railroad, which attracted even more attention and excitement. Hwang then took on the very personal subject of Christian fundamentalism in Family Devotions (1981) and Rich Relations (1986). These early productions asserted the playwright’s voice as a fresh and innovative addition to the American theater. But in 1988 he transcended all expectations and proved his voice indispensable with his contemporary classic, M. Butterfly.

Hwang was only 30 years old when M. Butterfly propelled him to fame and won the 1988 Tony Award for Best Play. Inspired by true events, the drama tells the story of the love affair between French civil servant Rene Gallimard and Chinese opera star Song Liling. Although their relationship spans 20 years, it is only when the two are on trial for espionage that Gallimard learns that Song is really a man. The play is written with Hwang’s spin on a dramatic structure developed by Peter Shaffer, author of Equus and Amadeus, and its characters are influenced by Giacomo Puccini’s classic opera, Madama Butterfly. The imprisoned Gallimard both narrates and participates in scenes that blend present, past and fantasy in an attempt to deconstruct the story’s events and illuminate their outcome.

But in M. Butterfly, reality is so elusive that searching for ultimate truths proves futile. Through this haze of ambiguity, Hwang explores Western views of the

[Hwang] describes the ideologies he learned during his childhood as “Chinese ancestor worship dressed up in Christian drag.”
East, sexuality, race, gender and the fluidity of one’s identity. Neither Gallimard nor Song’s identity is fixed; they change continuously with circumstance and interactions. Together, they shatter the notion that certain behaviors are inherent or preordained by ethnicity, gender or sexuality. As these assumptions are destroyed, so is any resemblance between Hwang’s characters and those in Puccini’s opera.

As with his characters, Hwang’s contribution to dramatic literature is anything but one-dimensional. To categorize his body of work as an investigation of ethnic identity would be simplistic—Hwang’s work explores a wide variety of topics in an assortment of genres. He wrote the screenplay for the film of M. Butterfly, as well as a screen adaptation of A.S. Byatt’s novel Possession, and the original drama Golden Gate. In 2000, he collaborated with Goodman Theatre’s Artistic Director Robert Falls on the book for the Broadway musical Aida. This was not Hwang’s first experience writing a libretto, though. He has collaborated with composer Philip Glass four times, beginning in the late 1980s with the music melodrama 1,000 Airplanes on the Roof, and together they have worked on two operas since then—The Voyage and The Sound of a Voice. Their most recent collaboration, Icarus at the Edge of Time, is a music melodrama based on Brian Greene’s children’s book.

In 2003, Hwang took on the daunting task of rewriting the book for the revival of Rodgers and Hammerstein’s musical Flower Drum Song. An effective revival of the show called for a script that embodied what Hwang calls “a more modern sensibility” and more accurately reflected the experience of Asian Americans in the 1950s. For the adroit playwright, bringing a deeper humanity to the characters was a welcome challenge.

With such an impressive list of accomplishments, Hwang is often forced into a role he refers to as the “Official Asian American,” a definitive artistic voice for the collective experience of Asian Americans. In this role, Hwang faces inevitable criticism from those who feel the experience is not fairly represented. Some accuse the playwright of being too much of an assimilationist. Others disagree with some of his unflattering characterizations of Asians (like the effeminate Song in M. Butterfly). Hwang, however, recognizes the debates to be an extension of what his characters experience. “They mean that the audience is engaging in the work, using it to define their own likes and dislikes, and therefore their own identities.”

In 2007, Hwang boldly explored his own identity—as an artist, a person...
and a public figure—in his comedy *Yellow Face*. The play’s central character is David Henry Hwang, DHH for short, the wunderkind playwright of *M. Butterfly* and protestor of the 1991 casting of white actor Jonathan Pryce as the Eurasian pimp in the Broadway production of *Miss Saigon*. When DHH writes a farce called *Face Value* about the protests, he accidently casts a white actor to play the leading Asian American role. DHH, famous for ethnic and cultural sensitivity, finds himself trying to navigate between an absurd political correctness and the lingering racism in America. The documentary style play weaves testimonials and scenes together and amalgamates true events with fictitious ones. But the comedy packs a serious punch. As the characters obsess over defining themselves in society (and in their “market”), their lives unravel when the search for self-discovery turns into self-delusion.

In *Yellow Face*, Hwang proves that he is his own toughest critic. The play’s reception was overwhelmingly positive when it ran at The Public Theater (directed by *Chinglish*’s Leigh Silverman) and, along with *M. Butterfly*, it became the second of Hwang’s plays to be a finalist for the Pulitzer Prize in Drama. This summer, *Yellow Face* will receive its Chicago premiere at the Silk Road Theatre Project (produced in association with the Goodman) under the direction of the Goodman’s Associate Producer Steve Scott.

After completing *Yellow Face*, the playwright was ready for a change: “I’m not into multiculturalism as subject matter anymore. I’m interested in internationalism.

It’s the new multiculturalism. How we deal with each other isn’t sufficient any more. It’s about time we examine how we interact with the rest of the world we live in.” His new play, *Chinglish*, does just that—it explores characters whose national identity is beginning to change.

The Goodman’s world-premiere production of *Chinglish* marks the first collaboration between Hwang and the theater. The comedy follows Daniel, an American with hopes of expanding his signage business into the new and exciting Chinese market. Like most Americans, Daniel only speaks English and hires a consultant and translator, Peter, an Australian who has been living in China for the past 20 years. After an initial meeting with Cai, the provincial Minister of Culture, and Yan Xu, the Vice Minister, the determined Daniel realizes how hard he must fight to get ahead in this market, about which he understands very little.

Through its use of bilingual dialogue, the play highlights the complex nature of foreign relations. The characters all share a need to be understood—and not just metaphorically. *Chinglish* is a bilingual play, using both English and Mandarin text. It is full of misunderstandings and misinterpretations through which Hwang crafts a funny and powerful look at how isolated we still are in the modern world. By exploring both Chinese customs and American scandals, *Chinglish* illuminates the growing competition between the two countries—and the economic and social importance of bridging the international gap.
A Conversation with Playwright David Henry Hwang

Neena Arndt, the Goodman’s literary associate, recently spoke with David Henry Hwang about the inspiration for Chinglish, the process of writing it and the timeliness of the play.

**Neena Arndt:** What was the impetus for writing this piece?

**David Henry Hwang:** I’ve been going back to China a fair amount over the past five or six years. Initially it was because the Chinese government was interested in talking about projects—oddly enough, they are very keen on Broadway musicals. But then I started to go just because it was an opportunity to learn about China and see what was happening there. We’re in this unique window right now where China and America are both incredibly interested in each other, but neither really knows much about the other. And what knowledge exists, is quite superficial. Joanna C. Lee and Ken Smith, who are advisers on this production, ended up being great cultural tour guides for me. I don’t really speak Mandarin—I took it in college, but for all intents and purposes I don’t speak it, and Joanna was often my interpreter. And I started to think it would be interesting to talk about what it means to do business in China nowadays and the important role that language plays in any sort of interaction.

**Neena Arndt:** You’re also working with a translator, Candace Chong, to create the Mandarin text for Chinglish. Is this the first time that you’ve worked closely with a translator on a show?

**David Henry Hwang:** Yes, and I’m really enjoying this experience; it enables me to write a little more deeply about China without actually knowing Chinese. And to write a bilingual play without being bilingual.

**NA:** In Chinglish, there’s a bilingual character, Peter, who’s been in China for 20 years and knows the country very well. Peter is from Australia, but says he feels more at home in China—unfortunately, his Chinese colleagues don’t always accept him as one of their own. In writing that character, what issues about cultural identity were you aiming to explore?

**David Henry Hwang:** I’ve spent a good portion of my career writing about the dilemma of identity as it relates to Asian Americans. I’m a Chinese American, and when I’m in China, they certainly don’t consider me Chinese. And in America, there are some questions about Asians and to what extent we are either perpetual foreigners or “regular” Americans. The more I’ve gotten a chance to travel and meet people in different parts of the world, the more I realize that this is not a dilemma that is unique to Asian Americans. Especially as the world grows smaller and there’s more transnationalism and more people relocating across borders, this sense of dislocation and insecurity about identity applies to a lot of people. And I think Peter was an opportunity for...
me to explore these sorts of feelings of identity confusion but with the shoe on the other foot. Having spent some time with the ex-pat community in China, I would say it is more difficult for someone like Peter to be accepted as a Chinese person in China than it is for a Chinese American to be accepted as an American.

NA: One of the other major themes of the play is the difference between the American ideal of marriage, which dictates that marriage should be based on romantic love and open communication, and the Chinese ideal of marriage, which relies on different values altogether. Can you speak about that cultural difference?

DHH: In a way I would say it’s not even an America versus China difference, as much as it is a new world versus old world difference. If you talk to people from Europe, they have a much more practical notion of what marriage is supposed to be—that it’s essentially an institution. It’s a partnership; the romance is going to fade and you don’t necessarily go from one marriage to another trying to chase romance. I think that’s something that older cultures, like China’s, tend to realize more. The emphasis on romance as an integral part of marriage is a relatively new idea in China. Whereas in America, I feel that romance is sort of our secular religion. Like, “All you need is love.” As our attachment to traditional religion has diminished, I feel as if what’s taken its place is this humanistic religion of romantic love, which is what all our songs and movies are about. In the Middle Ages all art was to glorify God, and now, all our art—at least all our popular art—is to glorify romantic love.

NA: Art, and the value of art, is another subject that you address in the play. Some of the characters are building a cultural center in a provincial Chinese city and there’s discussion about what kind of performances will go on there.

DHH: Yes. Many regional capitals now have big cultural centers, which were constructed as monuments of civic pride. Cities are left with the question, “What

“The emphasis on romance as an integral part of marriage is a relatively new idea in China. Whereas in America, I feel that romance is sort of our secular religion.”

—David Henry Hwang
are we supposed to do with this now that we’ve got it? What goes into the cultural center?" Certainly, traditional work—Chinese opera and traditional Chinese music—is one possibility. But on the other hand, China is moving rapidly into a market-dominated economy. And the dilemma in the play has to do with a bureaucrat who is very interested in preserving the traditional forms, which aren’t going to make the most money (the same is true in our culture). And so there’s a lot of pressure for him to use the cultural center in a way that’s going to be more market-friendly.

**NA:** Why isn’t Chinese opera market-friendly?

**DHH:** Chinese opera is a total theater form that involves acrobatics and singing; it has been the high art form of Chinese theater for four or five hundred years. There are still a lot of people who practice it with excitement and are innovating in the form. But, much like Western opera, it’s somewhat esoteric. It’s not as accessible and not as popular as pop music and American movies. That brings up a question: if something cannot make money, is it valuable? So what do we put in the cultural center? That’s one of the questions of the play. And it’s the same question that we struggle with in Western culture in terms of how we value or don’t value the arts.

**NA:** Another problem the characters face with the cultural center is making sure that all the signs are translated into English properly—which is often not the case in China.

**DHH:** Yes. And those mistranslations have been very much in the news—particularly in China. As they were gearing up for the Olympics there was a desire to get rid of all the Chinglish. And then there started to be a certain number of counter-articles written about how Chinglish is actually very interesting and we should preserve it. So that was in the air during a lot of the time that I’d been going over. And then as I started to think about writing a play about doing business in China, Ken and Joanna took me to a brand-new cultural center. It was made out of beautiful Italian woods and had a Japanese sound system—but all we noticed were the mistranslated signs and how ridiculous they were. It seemed like it would be fun to use that as the jumping off point for a play about doing business in China.

---

**GOODMAN THEATRE RECEIVES MAJOR GRANT FROM THE NATIONAL ENDOWMENT FOR THE ARTS**

This spring, Goodman Theatre was honored to receive a grant from the National Endowment for the Arts (NEA) in support of its world-premiere production of *Chinglish* by David Henry Hwang. Established by Congress in 1965, the NEA has awarded more than $4 billion to date to American artists in support of artistic excellence, creativity and innovation for the benefit of individuals and communities. With the assistance of the NEA, the Goodman will be able to develop a new work for the American theater canon, drawing on the resources of nearly 60 theater professionals and providing significant economic impact to the City of Chicago. Goodman Theatre is very grateful to the NEA for this outstanding renewal of support and salutes its commitment to nurturing artists across the country.
Chinglish Decoded: How We Lose Things in Translation

By Neena Arndt

“I like your smile, but unlike you put your shoes on my face,” reads a sign situated near a lawn in China. “The little grass is sleeping. Please don’t disturb it,” reads another similarly placed sign. “Your careful step keeps tiny grass invariably green,” reads a third. All three are attempting to communicate the same message, which in America is crisply rendered as “Keep off the grass.”

Signs like these are a common sight in China, where tourists puzzle and giggle over the mistranslations commonly known as “Chinglish.” English-speakers are directed to “slip carefully” (“don’t slip”) and to use the “deformed man’s toilet” (“handicapped restroom”). They are informed that “the civilized and tidy circumstance is a kind of enjoyment” (“don’t litter”). Any native speaker of English can snicker at these malapropisms, but most don’t know enough about Chinese language or culture to understand the factors that result in Chinglish signage.

In fact, as the character Daniel points out in Chinglish, “If you are American, it is safe to assume that you do not speak a single *&%^ing foreign language.” Though most Americans are exposed to foreign languages during their school years, few attain proficiency. And many monolinguals, who acquired their native language in infancy and haven’t had a good reason to think about language since, operate under what linguists call the naïve lexical hypothesis: that is, they assume that differences between languages lie solely in their vocabulary, and that each word in a given language has an equivalent word in all other languages. Both Chinglish (the linguistic phenomenon) and Chinglish (David Henry Hwang’s play) are humorous but potent reminders that there’s no such thing as a direct translation and that language is usually more slippery than we expect. Translators would do well to heed the Chinglish warning: “slip carefully.”

An English speaker learning Mandarin Chinese will rapidly discover that it differs from English not only in its sound system, but also in its structure. Those who learned a Germanic or Romance language in high school will recall the arduous task of conjugating verbs in past, present and future tenses. Mandarin learners need not study up on verb tenses because Mandarin doesn’t use them; it relies instead on other cues within a sentence to indicate if something has already happened, is happening presently, is expected to happen in the future, or if the speaker is using the verb as a command. Adding an ending to a verb (such as -d or -ed to indicate past tense in English) would

GOODMAN THEATRE WINS TWO 2010 EDGERTON FOUNDATION NEW AMERICAN PLAYS AWARDS

This season, Goodman Theatre is the proud recipient of two 2010 Edgerton Foundation New American Plays Awards, supporting its world-premiere productions of Sarah Ruhl’s Stage Kiss and David Henry Hwang’s Chinglish. In addition, another Goodman production, The Trinity River Plays, by Regina Taylor, received a 2010 Award at Dallas Theatre Center. Turn of the Century, by Rick Elice and Marshall Brickman, also received an Edgerton Award in 2008. The awards are competitively awarded to theaters to fund the extension of the final rehearsal period, a valuable use of time and resources for a new world-premiere production with the full creative team in attendance.
be an unfamiliar concept for a Mandarin speaker. This illuminates, for the English speaker, how someone might create a sign that reads, “Be sloppily dressed excuse me for not receiving,” when a more apt translation might be, “Entrance may be denied to underdressed customers.” While “be sloppily dressed” sounds like a command to English speakers, a native Mandarin speaking translator could easily misunderstand the relative subtleties involved in using verbs in English.

Another significant structural difference between the two languages concerns plurals. In Mandarin, it is rare to combine morphemes—units of meaning—to create more complex words. The English word dogs contains two morphemes—dog, which means furious quadruped, usually friendly, and -s, which means that there are two or more of them. While English denotes plurality by adding -s, Mandarin often goes without denoting it at all—the listener must either infer it from contextual clues, or proceed without knowing whether her neighbor is talking about his single dog or his 50 dogs. If a speaker needs to make this distinction clear, he or she can use words like some or many, or can indicate a specific number, but this is often unnecessary. This explains why a person might create a sign that says, “Don’t forget to carry your thing,” when he is attempting to prevent foreigners from leaving their personal belongings behind: in English, we draw a (key) distinction between “your thing” and “your things,” but a Mandarin speaker could be hard-pressed to see the difference.

Of course, good translation between the two languages is possible, and the real causes of Chinglish signage are carelessness and poor knowledge of English. Some companies assign translation duties to the employee whose knowledge of English is best—but the “best” English speaker in a company may possess only partial proficiency. Unwilling to defy or disappoint her superiors by revealing her lack of ability, this employee will attempt the translation—with mixed results. In some cases, companies rely on online translators, which tend to create literal, dictionary-based translations that don’t take into account connotations or multiple definitions of words. Nor do such translators consider how each language uses metaphors and idioms differently. It may make sense, to the Chinese mind, to say that undisturbed grass is “sleeping,” but English doesn’t normally utilize that metaphor, and an adept human translator would find a more familiar phrase. (The opposite scenario—English idioms sounding odd or unintelligible in Chinese—can also be true. A literal translation of phrases like “bad egg” or “nest egg” would surely prove either disastrous or amusing.)

In David Henry Hwang’s play, as in real life, many Chinese people are ashamed of Chinglish and aim to eradicate it. Certainly tourists would benefit from clearer signage, but would also miss out on windows into the Chinese language—which, though often comical, are thought-provoking insights into a culture that so often remains elusive and mysterious to westerners.

Many [monolinguals]...assume that differences between languages lie solely in their vocabulary, and that each word in a given language has an equivalent word in all other languages.

In David Henry Hwang's play, as in real life, many Chinese people are ashamed of Chinglish and aim to eradicate it. Certainly tourists would benefit from clearer signage, but would also miss out on windows into the Chinese language—which, though often comical, are thought-provoking insights into a culture that so often remains elusive and mysterious to westerners.
The Challenges of Chinglish

By Steve Scott

The central character of David Henry Hwang's Chinglish is faced with a variety of daunting challenges in his quest for a business alliance in China, including language barriers, cultural oddities and emotional entanglements. But the onstage obstacles faced by Hwang's characters were rivaled by the offstage complexities of bringing this multinational comedy to the Goodman stage.

Chief among these was the unusual linguistic dexterity required by many of Chinglish's actors. Several of the play's characters speak in English and Mandarin Chinese, which, although the world's most spoken language with one billion speakers, is also one of the most difficult for English speakers. There is practically no recognizable vocabulary in Mandarin and, unlike most Western languages, meanings of words change drastically with changes in the tone with which each syllable is inflected. Thus, Mandarin is an extremely difficult language to mimic or speak phonetically, a difficulty attenuated by the unique demands of rehearsals for a new play, during which dialogue may be rewritten several times (often during preview performances) before the play is "set." So the Mandarin-speaking characters in Chinglish need to be played by actors fluent in both Mandarin and English—and in the case of the character of Peter Timms, needs to be able to do both with a flawless Australian accent. As a result, the Goodman's Casting Director Adam Belcuore, and Casting Associate Logan Vaughn, who normally consider actors from Chicago, New York and sometimes Los Angeles for Goodman shows, expanded their sites to include actors from such far-flung locations as Hong Kong, Vancouver, Toronto, San Francisco, London, Sydney and Beijing—making the Chinglish cast the most geographically far-ranging in Goodman history.

The process of making script changes, which are often plentiful during the rehearsal period for a new play, also offered challenges. Playwright Hwang's knowledge of Mandarin is admittedly limited, so for changes in the Mandarin sections of the script (which encompass roughly a quarter of the play), Hwang would make the changes in English, then pass the new text on to his translator, Candace Chong. She would translate the new passages into Mandarin, which would then be typed into a computer specially programmed with the approximately 80,000 characters that comprise written Mandarin. The new pages were then given (in both English and Mandarin) to the production team and cast to be incorporated into the play.

From the audience's point of view, perhaps the most crucial production element is the surtitling that is used to translate the spoken Mandarin passages into readable English, for it is within these surtitles that much of the play's considerable humor resides. Because usual methods of subtitling (via screens above or at the side of the stage) were deemed too distracting for the quick movement of the play, set designer David Korins was charged with the inclusion of expansive projection surfaces into an already complex scenic design, allowing viewers to easily see the translated dialogue within the framework of each individual set unit. Projection operators fluent in both English and Mandarin were hired to ensure that the proper projections appeared without altering the comic rhythms of the play's performance.

Finally, to ensure that the complex social interactions of the play adhere to the rather more formal rules observed in China, consultants Joanna C. Lee and Ken Smith became crucial members of the Chinglish production team. As the production's "cultural consultants," Lee and Smith were invaluable to the accurate creation of the world of Guiyang, China, and its inhabitants.
There is a wonderful anecdote about Arthur Miller (although it’s also been linked to other writers). It’s 1968 and Miller’s play *The Price* has been running on Broadway for several months but ticket sales are declining. The producers must cut costs to keep the show running. In the time-honored tradition of commercial theater, they ask the playwright to waive his weekly royalties amounting to several thousand dollars. Miller asks the producers if they are waiving their weekly management fee.

“Of course not,” they reply. “We’re here at the theater every day working on this show, keeping the accounts, paying the bills, overseeing the marketing and maintaining the physical production. We’re guarding your interests, Mr. Miller.”

“Yes,” Miller said facing them down, “but where were you when the page was empty?”

Theater tells stories that begin as words on an empty page. Boiled down to its essence, the business of Goodman Theatre is to find appropriate words and put them before the public. “Appropriate” can be measured in many ways: a play may be old or new, spiritual or political, romantic or philosophical, solemn or amusing, primal or erudite, passionate or cool or (almost always) some combination thereof. A company of the Goodman’s size and stature draws theatrical water from many different wells and, over a period of time, offers a broad cross-section of theatrical literature from around the world. This is the ongoing mission of Goodman Theatre, and it also is the future of Goodman Theatre.

Task Number One is to ensure a supply of plays of literary merit, intellectual vigor, emotional appeal and entertainment value from a diverse range of voices. To that end, Goodman Theatre pours considerable resources into identifying gifted writers, building relationships with them, commissioning new works and supporting their development through various stages of readings and workshops. This is hands-on, time-consuming and labor-intensive work rarely visible to the public.

At the Goodman, it’s overseen by Director of New Play Development, Tanya Palmer, and her staff, who also draw on the knowledge and talents of the Artistic Collective (which includes playwrights such as Regina Taylor and Rebecca Gilman). Together with Artistic Director Robert Falls, they shape a coherent artistic vision for the Goodman.

Recently, for example, the Goodman produced the world premiere of *El Nogalar* by Tanya Saracho, a co-production with the much smaller Teatro Vista Theatre Company. This fourth collaboration between the Goodman and Teatro Vista marked the launch of a three-year commitment between the two companies to develop and produce new works by Latino authors. This relationship not only supports a young writer of proven talent (Saracho’s plays are increasingly being seen across the country), but also allows the Goodman and Teatro Vista to broaden the audience base for each. This collaboration is the fruit of work by Artistic Collective member Henry Godinez, who co-founded Teatro Vista in 1989 and introduced the company to Goodman audiences in a co-production of *Cloud Tectonics* in 1995.

Goodman Theatre pours considerable resources into identifying gifted writers, building relationships with them, commissioning new works and supporting their development...
In this one example, the future of playwriting is helped by the coordinated efforts of the Goodman’s play development and production departments, plus the Artistic Collective, and all while remaining deeply involved with Chicago artists and audiences.

The Goodman has the task not only of identifying worthy local talents but also of bringing to Chicago gifted writers and artists wherever it finds them. Again, a recent example was the commissioned world premiere of Mary by Thomas Bradshaw, a New York-based writer whose in-your-face satirical writing about race and sexuality in America creates an uproar wherever it’s produced. It did in Chicago, and we are better for it! The great critic and scholar John Gassner called this “the morning-after effect.” He said a play is successful if people still are talking (and thinking) about it the day after they see it. If you forget a show immediately, why bother to spend your time and money at all?

Over the years, Goodman Theatre has established several long-term relationships with writers who are creating the future of American theater, among them Sarah Ruhl and Tracey Scott Wilson, in addition to the playwrights within the Artistic Collective. The current Goodman world premiere of Ruhl’s Stage Kiss is the third Ruhl play to be seen in the Albert Theatre. Right now, the Goodman has 10 outstanding commissions from playwrights—including Quiara Hudes and Itamar Moses—plays which we hope to see over the next few seasons.

The focus of this story so far has been on plays and playwrights, but when you are one of America’s leadership regional theaters (forgive a boast, but that’s what the Goodman is), the paying public also expects you to search the world for “product,” which can mean foreign artists of stature and/or intellectual and political visions quite different from our own. It could mean artists such as those from London’s Shotgun Theatre who worked here on the 2010 world premiere of Brett C. Leonard’s The Long Red Road, or could mean bringing entire theater troupes to town.

The Goodman has brought international theater to Chicago through the already-mentioned Latino Theatre Festival and special events such as A Global Exploration: Eugene O’Neill in the 21st Century, which in 2009 brought companies from Brazil and the Netherlands to join the Goodman, several other Chicago theaters and The Wooster Group from New York. Just months ago, the Goodman was among several Chicago co-sponsors of a residency by the Belarus Free Theatre, now political refugees from the oppressive regime in their homeland. Under Goodman auspices, Belarus Free Theatre will return to Chicago in the late spring or summer.

Everything the Goodman puts on stage—local, global, old, new—necessarily engages artists of the future beyond the playwright. Goodman Theatre is constantly giving opportunities to upcoming actors, designers, composers and directors, some of whom may be identified by members of the Artistic Collective (who have their eyes and ears in many theater venues beyond the Goodman) and others of whom are sought out by the Goodman. Union actors (Actors Equity Association) and non-union actors alike...
have frequent opportunities to audition for Casting Director Adam Belcuore, or may be called in by him to read for a specific play or role.

Notable off-Loop directors, such as Sean Graney of The Hypocrites and Cecilia D. Keenan of Teatro Vista, also have made their downtown debuts at the Goodman, much as Robert Falls himself did several decades ago. A wonderful sponsored fellowship, the Michael Maggio Directing Fellowship—awarded to Anna Bahow this year—supports a year-long residency by a gifted early career Chicago director. Among recent past recipients, Ann Filmer (2004/2005) now is the founding artistic director of the 16th Street Theatre in Berwyn, and one-named Dado (2005/2006) has established an enviable independent directing career at Shattered Globe, A Red Orchid, TUTA, Emerald City and Steppenwolf theaters, among other Chicago off-Loop companies.

This is the last of five articles in OnStage celebrating the 10th anniversary of the Goodman Theatre Center on Dearborn Street. Previous articles have talked in detail about the Goodman’s educational and community programs. The future of every theater in the world depends on cultivating audiences as well as artists, and the Goodman takes this primary obligation seriously. A teacher training program is a major component of the Goodman’s education initiatives, so that Chicago Public Schools teachers can help shape and inform our future theatergoers, many of whom see their first live play at a Goodman student matinee.

The Goodman also has programs that engage potential female theater writers (who might become critics, playwrights or educators), and community programs held both within the Goodman walls and beyond to engage senior citizens, youth and, yes, those who already are Goodman Subscribers (we never forget you guys).

Bringing the future to fruition requires inspiration, understanding, careful coordination—and some pure luck! It also requires, it should be obvious, money. As with research and development in the industrial sector, the pay off may not be readily apparent, cannot be guaranteed, and the dollars spent will not all be seen by the public. The task of making sure finances are sound falls to the theater’s capable staff and the Goodman’s Board of Trustees. It’s the Goodman’s great good fortune to have had 40 years of Board and management leaders who have shouldered the fiscal burdens and also have understood the artistic vision. I’m a seasoned observer of arts business, so believe me when I say this isn’t always the case!

Current Board of Trustees Chairman Patricia Cox has been an ideal individual to guide the Goodman into the twenties and spearhead the theater’s celebration of its 10th anniversary in the downtown Theater District. Like Robert Falls (and this writer), she grew up with Chicago’s off-Loop theater (she was a co-founder of the St. Nicholas Theatre Company) and emerged from it to become a civic and cultural leader.

Arthur Miller chose the Goodman for the world premiere of his final play, Finishing the Picture. He knew the Goodman would be with him when the page was empty.
Celebrating a Decade on Dearborn!

GOODMAN THEATRE SINCERELY THANKS OUR LOYAL SUBSCRIBERS FOR JOINING US FOR OUR FIRST DECADE ON DEARBORN! WITHOUT YOUR UNWAVERING SUPPORT, NONE OF OUR WORK WOULD BE MADE POSSIBLE.

“You have done a superb job in keeping the Goodman one of the premier theaters in the country.”
—Antoinette M. Burchard, Subscriber for 10+ years

“I persuaded my husband to accompany me after 30+ years of unsuccessfully trying, and guess what! He has liked (or even loved) everything we’ve seen together.”
—Bindy Bitterman, Subscriber for 10+ years
Announcing FREE, Unlimited Ticket Exchanges—a New Subscriber Benefit*

Now exchanging your Goodman subscription tickets is as easy as it gets. You can exchange your tickets as often as needed for each production with no service fees. Plus, you can now exchange them 24/7 from the comfort of your own home!

To exchange online, login to your account at GoodmanTheatre.org. You can select your seats online and have them emailed directly to you! Of course, you can also get unlimited exchanges by calling the box office at 312.443.3800.

*Upgrade charges may apply.

Get a Sneak Peek at the Goodman’s RED HOT Season Before it Hits the Stage!

Visit ExploreTheGoodman.org for a behind-the-scenes look at our explosive upcoming season. Peruse up-to-date videos of the artists who bring the work to our stages, read in-depth synopses of the plays and learn more about the exciting season ahead!

ExploreTheGoodman.org

“Goodman productions add so much joy to my life. How lucky we are to have this company in Chicago.”
—Kathy Gold, Subscriber for six years
IN THE WINGS

A First-Hand Account:
Cindy Bandle Young Critics

Education Associate Teresa Rende talks with Cindy Bandle Young Critics (CBYC) mentor Dawn Raftery and mentee Cindy Avila about their experiences working with the Goodman's Cindy Bandle Young Critics program.

Teresa Rende: Before CBYC, what was your exposure to theater?

Dawn Raftery: From 2002 to 2006, I reviewed plays at theaters in the Chicago area for a chain of west suburban newspapers owned by the Sun-Times Media Group.

Cindy Avila: I had little exposure to theater prior to participating in CBYC, but it has inspired me to become more involved. Prior to CBYC, plays were interesting to me but now I truly consider them a work of art. As a result of participating in this program I have decided to embrace the theater world by directing my own play, participating in other theater programs, and even leading theater conferences in Chicago.

TR: Why did you want to participate in CBYC this year?

DR: I came across an online mention of CBYC at a time when I was no longer reviewing plays. Quite simply, I missed going to the theater. I joined the Association for Women Journalists so I could participate in this new, exciting program. I also knew it would fit with my experience as an editor with hiring, training and mentoring young reporters.

CA: I thought CBYC would allow me to develop my writing skills and test the waters of critiquing. Little did I know, it would allow me to become more observant, meet fabulous and energetic people, and open the doors to some great opportunities.

TR: How has the program affected you as a writer?

DR: The program’s basis in the arts has helped return me to my roots as a writer of fiction and poetry. Long before I was on the path to becoming a journalist, I dreamed about being the next Sylvia Plath or Margaret Atwood.

CA: More than anything, I’ve developed my writing technique to stay on topic, write with clarity, and structure my work in a way that captures the attention of my readers. As with any writing assignment, I’ve also been pressed to meet deadlines and have learned to carefully edit my reviews.

TR: What has been your favorite moment or element of the program thus far?

DR: It’s hard to top meeting Brian Dennehy or Carla Gugino—and I’m not just talking about my being starstruck. These are actors whose work I truly admire. But what I enjoy most are the close relationships I’ve formed with my mentees, of course, and other mentors. I even formed a writers group with a former CBYC mentor.

CA: It’s amazing to think of the networking that has been made possible as a result of participating in this program. Some of the best moments I’ve had in CBYC have been completely spontaneous. Upon arriving early to see the productions, I am able to introduce myself to those sitting next to me and engage in an intellectual dialogue.

TR: Would you recommend CBYC to other journalists and/or students?

DR: Absolutely. It doesn't matter what field you work in after college. Good writing skills are highly sought after—and unfortunately sometimes lacking—in workplaces other than newsrooms. CBYC will help you sharpen and polish your ability to think critically and voice your views.

CA: Even if you have no idea whether theater or critiquing is the right thing for you, CBYC is an opportunity for which I would strongly urge students to apply. I really had no idea what I was getting myself into, but I would recommend the program to all my friends and peers. It’s amazing to think that we are doing exactly what some individuals do for a living, which is why this program should be of great interest to all!

TARGET BECOMES A MAJOR SUPPORTER OF SIGNATURE EDUCATION PROGRAM

Goodman Theatre is thrilled to recognize Target as a new Major Corporate Sponsor of its Student Subscription Series this season.

Reflecting the belief that education is a cornerstone of our communities, Target listened and acts locally to support the Student Subscription Series—providing Chicago Public School teachers with the resources they need to integrate theater into their classroom instruction and give their students the opportunity to experience live theater.

“At Target, we believe the arts have the power to engage and enrich our children’s academic achievement, both inside and outside of the classroom setting,” said Laysha Ward, President, Community Relations, Target. “Together with our partners, we have the opportunity to further promote the integral role of the arts in shaping our children’s academic success and everyday lives.”

Goodman Theatre salutes Target for its commitment to making a lasting impact in the communities it serves and thanks the company for its generous leadership support.
The Playwrights Unit Takes the Stage

During the month of June the Goodman will present two free staged readings in the Owen Theatre. The Mecca Tales by Rohina Malik, and American Wee-Pie by Lisa Dillman were both developed as part of the Playwrights Unit, the Goodman’s select group of local writers who meet once a month to discuss their plays in progress. Join us for an inside peek at these exciting new works by talented local writers.

THE MECCA TALES
By Rohina Malik
Directed by Ron O.J. Parson
Monday, June 13, 7PM
Owen Theatre

Five Muslim women meet for the first time on a camping trip to prepare for the challenges of their upcoming pilgrimage to Mecca. Grace, the group’s leader, requires each of the pilgrims to reveal her unique and personal reason for making this journey. The women must choose whether to reveal themselves and go forward, or to guard their stories and stay behind. Poetic and transporting, The Mecca Tales explores the power of ritual and redemption.

AMERICAN WEE-PIE
By Lisa Dillman
Directed by Lisa Portes
Monday, June 20, 7PM
Owen Theatre

Zed is disillusioned with his job as a textbook editor and longs for more fulfilling work, but finds a golden opportunity when he least expects it—during a visit to his hometown. With the help of an old high school acquaintance, he discovers a latent talent for cupcake baking and hopes to cash in on the town’s appetite for personal-sized desserts. But will the market stay strong, or will the cupcake bubble burst? With richly drawn characters and wry humor, American Wee-Pie explores success, failure and our national pastime—overconsumption.

These are FREE events, but space is limited! Please reserve your tickets by logging in at www.GoodmanTheatre.org or calling the box office at 312.443.3800.

Don’t Miss David Henry Hwang’s Yellow Face at Silk Road Theatre Project

JUNE 14 – JULY 17

In conjunction with the Goodman’s world premiere of David Henry Hwang’s Chinglish, Silk Road Theatre Project will produce the Chicago premiere of Hwang’s autobiographical comedy, Yellow Face, in association with Goodman Theatre and under the direction of Goodman Associate Producer Steve Scott.

Hwang’s mock-documentary play uses real-life events as a basis for his exploration of Asian identity and the ever-changing definition of what it is to be an American. Hwang makes himself Yellow Face’s central character (known simply as DHH), besieged by highly charged and comically absurd events which pit increasingly fluid concepts of racial and ethnic identity against the ever-evolving definition of “American” in the late twentieth century. As DHH proclaims, “It’s a new world out there. The demographics of this country are changing so fast—and sometimes we think it’s only white people who gotta adjust. But we’ve gotta start thinking differently, too.” Hailed by the Village Voice critic Michael Feingold as “charming, touching and funny,” Yellow Face is an incisive portrait of an American culture on the brink of profound confusion and rapid change, a world in which “Asian” and “American” assume brand-new meanings.

The winner of a 2008 Obie Award and a finalist for the Pulitzer Prize, Yellow Face will be presented at Silk Road’s performance space in the historic Chicago Temple Building, 77 West Washington Street. For tickets and performance schedules, please call the Goodman Theatre box office at 312.443.3800, or visit GoodmanTheatre.org.

A SPECIAL OFFER FOR GOODMAN SUBSCRIBERS!
Get half-off* tickets for all performances of Yellow Face, June 14 to June 26! Use discount code GOODMAN when purchasing tickets.

*Not valid on previously purchased tickets or in combination with other offers. Expires 6/27/11.
SCENE AT THE GOODMAN

ONE ENCHANTED GALA WITH MATTHEW MORRISON
This year’s Goodman Theatre Gala, held on Saturday, May 21, was truly “One Enchanted Evening.” Guests who attended the signature event of the season were treated to cocktails and hors d’oeuvres at the Goodman followed by a mesmerizing performance by Glee star Matthew Morrison. Following the entertainment, attendees were transported to The Fairmont Chicago for a delightful dinner and dancing to the tunes of the Al Sofia Band. The event raised over 1 million dollars for the Goodman’s Education and Community Engagement programs. Special thanks to Gala Co-Chairs Margaret M. Janus and Swati Mehta and Women’s Board President Joan Clifford and Chairman Patricia Cox. We also want to thank the generous support of the Gala Sponsor Partners—Abbott, Sharon and Charles Angell, The Boeing Company, Joan and Robert Clifford, Patricia Cox, Shawn M. Donnelley and Christopher M. Kelly, Ellen and Paul Gignilliat, Harris Bank, Sondra and Denis Healy/Turtle Wax, Inc., Wayne and Margaret Janus, JP Morgan Chase & Co., Swati and Siddharth Mehta, Alexandra and John Nichols, Michael and Kay O’Halloran, Carol Prins and John Hart and Alice and John J. Sabl.

STAGE KISS OPENING NIGHT
On Monday, May 9, guests celebrated the opening of Sarah Ruhl’s Stage Kiss. Following cocktails and dinner, attendees enjoyed the world premiere in the Albert Theatre. Special thanks to everyone whose support made this production possible—Major Corporate Sponsor Northern Trust; Corporate Sponsor Partners Mayer Brown and Motorola Foundation; Edgerton Foundation, New American Plays Award; 10th Anniversary Season Sponsors (listed below); New Works Season Sponsors; Women Playwrights Season Sponsors Julie M. Danis and Paul F. Donahue, Leon and Howard Conant, Denise and John Ginascol, Linda and Peter Krivkovich and Orli and Bill Staley.

EL NOGALAR OPENING NIGHT
On Monday, April 4, sponsors and guests gathered to celebrate the opening of Tanya Saracho’s El Nogalar. Following cocktails and dinner at Club Petterino’s, attendees made their way to the Goodman to watch the world premiere. Special thanks to the sponsors who made this production possible: Principal Supporter of Artistic Development and Diversity Initiatives The Joyce Foundation, 10th Anniversary Season Sponsors The Edith-Marie Appleton Foundation, Patricia Cox, Shawn M. Donnelley and Christopher M. Kelly, Andrew “Flip” Filipowski and Melissa Oliver, Sondra and Denis Healy/Turtle Wax, Inc., Alice Rapoport and Michael Sachs, Sp2, Merle Reskin and Richard and Sheryl Weisberg; Director’s Society Sponsors Roger and Julie Baskes and Maria Bechily and Scott Hodes; Contributing Sponsors Bank of America and Goodman Theatre Scenemakers Board; and our Media Sponsors Hoy and Chicago Latino Network.

18
WOMEN’S NIGHT 2011

On May 11, the Goodman celebrated its highly anticipated 10th annual Women’s Night. A dynamic group of 130 women from across Chicago enjoyed a festive evening of camaraderie and networking in a cocktail reception at Club Petterino’s, followed by a performance of Sarah Ruhl’s world-premiere comedy *Stage Kiss*.

We would like to recognize all of those who made this evening possible: Principal Support of Artistic Development and Diversity Initiatives, The Joyce Foundation; Diversity Initiatives Leader, Charter One; Diversity Initiatives Partners, Allstate Insurance Company, Baxter International, Loop Capital Markets, LLC, Macy’s, McDonald’s Corporation, and Mesirow Financial; Women’s Night Event Sponsors Accenture, Leo Burnett, and United Scrap Metal, Inc. Also, a special thanks to Goodman Trustees: Julie Danis, Vicki V. Hood, Elizabeth Raymond, Alice Young Sabl, Beth Bronner Singer, and Dia S. Weil and Premiere Society Member Sharon Oberlander, for their personal support of Women’s Night. We were also honored to have Jill B. Smart, Chief Human Resources Officer at Accenture and a Goodman Trustee, give remarks at this event.

“Joan was a class act—smart, stylish and very strong willed,” said Executive Director Roche Schulfer. “It’s because of her that we have a Goodman Theatre Women’s Board. She was passionate about all of her charity work and we were very fortunate to have her as a part of our Goodman family. She was a great partner with her husband, Stanley. Together, they were like Chicago royalty—they made an indelible impact on the arts in Chicago and the state of Illinois as a whole. We will fondly remember Joan for her intelligence, grace, warmth and good humor. We will miss her dearly.”

GOODMAN THEATRE<br>
A LEADING LADY OF THE ARTS

Goodman Theatre lost a great friend and supporter in the passing of Joan Freehling, a founding member of the Goodman Theatre Women’s Board.

Mrs. Freehling was a civic leader and patron of the arts who shared her husband Stanley Freehling’s commitment to civic and philanthropic causes. Stan was Founding Chairman of Goodman Theatre, and together they launched the Goodman’s journey to becoming a cherished Chicago cultural treasure and major cultural force in local theater. Mrs. Freehling was a graduate of New Trier Township High School and attended Scripps College in Claremont, California.

Mrs. Freehling served on the Goodman Theatre Women’s Board for 33 years. She was a member of the Women’s Board Executive Committee, a Planning Chair of inaugural festivities for the new building, The Gospel at Colonus Gala, and worked on numerous other projects including the Women’s Board annual appeal campaign, Fashion Show, Banner and Gala Ad Book. She brought to each of her tasks thorough and detailed planning and had the ability to inspire her colleagues. She also served on boards of the Art Institute of Chicago, University of Chicago, Northwestern University, the Cradle and the Rehabilitation Institute and was a Life Trustee of Ravinia Festival.

“Joan was a class act—smart, stylish and very strong willed,” said Executive Director Roche Schulfer. “It’s because of her that we have a Goodman Theatre Women’s Board. She was passionate about all of her charity work and we were very fortunate to have her as a part of our Goodman family. She was a great partner with her husband, Stanley. Together, they were like Chicago royalty—they made an indelible impact on the arts in Chicago and the state of Illinois as a whole. We will fondly remember Joan for her intelligence, grace, warmth and good humor. We will miss her dearly.”

Hoy returns as Print Media Sponsor

Goodman Theatre is proud to recognize Hoy, the leading Spanish-language newspaper in the Midwest, as the Print Media Sponsor for Tanya Saracho’s *El Nogalar*. Featuring local and international news, entertainment, sports and more, *Hoy* connects Chicagoland Hispanics with culture and issues they care about most.

Representing the fastest-growing demographic in Chicago, *Hoy* regularly teams up with the Goodman to promote culturally specific programming that will attract and continue to build the theater’s Hispanic audience base. Goodman Theatre is grateful to *Hoy* for its continued partnership and endorsement of the Goodman’s vision to be a theater for all!
REMEMBERING A VISIONARY

Goodman Theatre suffered a great loss with the recent passing of Ruth Dunbar Davee, a long-time supporter of new work and a dear friend to our institution.

Mrs. Davee was a spirited woman with a deep love for literature, language and education. She earned her PhD from Northwestern University and taught at universities around the country. Her journey took her to writing and editing positions at the Chicago Sun-Times, where she won countless awards for her in-depth reporting. Throughout her life, she worked to ensure access to quality education for all young people.

Along with her husband Ken, who passed away in 1998, Mrs. Davee was a great lover of the arts. They were avid supporters of the Lyric Opera, the Chicago Symphony Orchestra and the Lincoln Park Zoo, among many others.

At the Goodman, Mrs. Davee’s greatest passion was for the creation of new work. Beginning in 2007, Mrs. Davee and The Davee Foundation have served as a Major Contributor to Research and Development for New Work.

Goodman Theatre is grateful to have known Mrs. Davee and is deeply appreciative of her support, which has brought vibrant new work to the American stage.

K.I.S.S. = KEEP IT SIMPLE SPOTLIGHT—BACK TO BASICS

On May 19, the Spotlight Society Advisory Council hosted its Seventh Annual Estate Planning Seminar. Guests enjoyed cocktails and dinner at the Renaissance Hotel along with a presentation that included the basic tools and techniques needed for estate planning. Guests also learned about the new estate tax laws and how these laws might affect Illinois residents. After dessert, attendees headed over to the Goodman for a performance of Sarah Ruhl’s new comedy, Stage Kiss. This informative and fun event is available each year to our Spotlight Society members.

For information on Spotlight Society, contact Senior Director of Major Gifts Kealie Williams at 312.443.3811 ext. 581 or KealieWilliams@GoodmanTheatre.org.

A PREMIER PREVIEW

On April 27, the Goodman celebrated our incredible Premiere Society donors in a wonderful evening dedicated to thanking them for their generous support. Guests enjoyed cocktails and dinner at Club Petterino’s and were treated to a sneak peek of the Goodman’s 2011/2012 Season. Our honored guests enjoyed scenes from John Logan’s Tony Award-winning Red, David Mamet’s fiery new play, Race, and Regina Taylor’s musical sensation, Crowns.

The support of our donors is vital to the Goodman’s success and Premiere Society Preview is a way to show our appreciation for their ardent support each season.

For more information about Premiere Society, please contact Molly McKenzie at 312.443.3811 ext. 597 or MollyMcKenzie@GoodmanTheatre.org.
**CHINGLISH**

**CENTER STAGE**

Luminary member Michele Chinsky shares why she supports Goodman Theatre.

**How long have you been a Goodman Subscriber? Why do you subscribe?**

Next season will be my fourth as a Subscriber and I’ve been a donor for three years. I was a Subscriber and decided to donate because I believe that the Goodman produces wonderful shows with fantastic artists, has a wonderful support staff and does so much good for the community.

**What are some of the perks of donating to Goodman Theatre?**

There are so many perks to donating! I love the behind-the-scenes tours best. Understanding how effects (like the flowers in Candide) are done and seeing all that goes into the productions is an amazing thing; it adds so much to the viewing experience. The opportunities to meet with the actors and playwrights and spend time with all the people who make the magic happen are great privileges.

**TOP**: Luminary member Michele Chinsky and Rhonda Wehner. Photo by Mike Greer.

---

**SUBSCRIBERS, SECURE YOUR GROUP’S SEATS NOW FOR THE GOODMAN’S HOLIDAY CLASSIC!**

The Goodman’s critically acclaimed classic, A Christmas Carol, is the perfect show for your group of friends, family, clients or coworkers. Since this production sells out early every year, the Goodman is offering you, our loyal Subscribers, the opportunity to purchase group tickets (15 or more seats) before single tickets go on sale in late July. Be sure to secure your seats before they get snapped up by the general public late this summer!

*A Christmas Carol* runs from November 18 – December 31, 2011. Rates for 15 or more range from $25 – $80 per person; contact Kim Furganson at 312.443.3820 or KimFurganson@GoodmanTheatre.org for more information.

---

**DATE NIGHT AT THE MELTING POT**

Goodman preferred partner restaurant The Melting Pot is offering Goodman Theatre patrons a specially priced three course menu for $59.99 per couple this summer. The menu includes cheese fondue, petite signature selection entrée and a salad. If you bring another couple, it’s only $10 more for three more courses ($69.99 for all four guests!).

Also, purchase a bottle of wine and get 50 percent off a second bottle of equal or lesser value. With this special offer, guests save up to $20. The Melting Pot is located at 609 North Dearborn at Ohio Street. For reservations, call 312.573.0011.

---

**HAVE YOUR NEXT GROUP EVENT AT GHOSTBAR**

Ghostbar is an ultra-chic yet cozy private event space located on the upper level of N9NE Steakhouse. It can accommodate cocktail receptions as well as plated dinners. Not your standard banquet hall, guests get privacy yet feel like they are a part of the vibrant energy of the main dining room as they enjoy an aerial view of the entire restaurant that is perfect for people watching. The room has a private bar and lounge area and holds 150 people for sit-down dinner and 250 for cocktail receptions.

For more information please contact Julianne Zerega at 312.575.9900, or email JulieZ@9GroupChicago.com. N9NE Steakhouse is located at 440 West Randolph Street.

---

**7 AFTER 7 AT PETTERINO’S**

Petterino’s, located next to Goodman Theatre, offers a “Seven After Seven” three-course prix fixe menu Monday through Thursday evenings. For $19.95 per person, guests who dine in after 7pm can select from seven great first courses, seven delicious entrees and seven decadent desserts all created by Executive Chef Francis Brennan. In addition, seven different wines selected by master sommelier Alpana Singh will be available for only $7 per glass.

Complimentary valet parking is offered to guests dining in after 7pm. For reservations, call Petterino’s at 312.422.0150.

---

**Effective July 25, 2011, ticket services will have new hours of operation: noon – 5pm daily. On days with a performance, the box office is open until one half hour before curtain.**

---

**SUBSCRIBERS, SECURE YOUR GROUP’S SEATS NOW FOR THE GOODMAN’S HOLIDAY CLASSIC!**

The Goodman’s critically acclaimed classic, *A Christmas Carol*, is the perfect show for your group of friends, family, clients or coworkers. Since this production sells out early every year, the Goodman is offering you, our loyal Subscribers, the opportunity to purchase group tickets (15 or more seats) before single tickets go on sale in late July. Be sure to secure your seats before they get snapped up by the general public late this summer!

*A Christmas Carol* runs from November 18 – December 31, 2011. Rates for 15 or more range from $25 – $80 per person; contact Kim Furganson at 312.443.3820 or KimFurganson@GoodmanTheatre.org for more information.

---

**DATE NIGHT AT THE MELTING POT**

Goodman preferred partner restaurant The Melting Pot is offering Goodman Theatre patrons a specially priced three course menu for $59.99 per couple this summer. The menu includes cheese fondue, petite signature selection entrée and a salad. If you bring another couple, it’s only $10 more for three more courses ($69.99 for all four guests!).

Also, purchase a bottle of wine and get 50 percent off a second bottle of equal or lesser value. With this special offer, guests save up to $20. The Melting Pot is located at 609 North Dearborn at Ohio Street. For reservations, call 312.573.0011.

---

**HAVE YOUR NEXT GROUP EVENT AT GHOSTBAR**

Ghostbar is an ultra-chic yet cozy private event space located on the upper level of N9NE Steakhouse. It can accommodate cocktail receptions as well as plated dinners. Not your standard banquet hall, guests get privacy yet feel like they are a part of the vibrant energy of the main dining room as they enjoy an aerial view of the entire restaurant that is perfect for people watching. The room has a private bar and lounge area and holds 150 people for sit-down dinner and 250 for cocktail receptions.

For more information please contact Julianne Zerega at 312.575.9900, or email JulieZ@9GroupChicago.com. N9NE Steakhouse is located at 440 West Randolph Street.
SAVE THE DATE

SEASON OPENING CELEBRATION

featuring

BY JOHN LOGAN
DIRECTED BY ROBERT FALLS

TUESDAY, SEPTEMBER 27, 2011

5:30pm Cocktails and Dinner
Modern Wing of the Art Institute of Chicago

8:00pm Performance
Goodman Theatre
Cast party following the performance

For information, please contact Katie Frient at 312.443.3811 ext. 586 or email KatieFrient@GoodmanTheatre.org